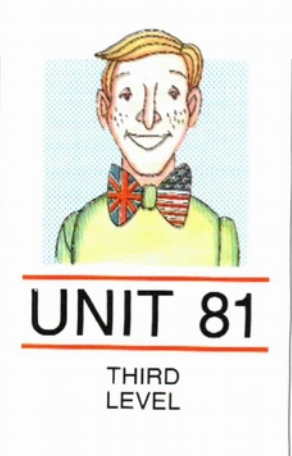
Leyendas y supersticiones

Esta Unidad le pondrá en contacto con el folclore y las costumbres británicas, junto con mitos y leyendas realmente fascinantes. Es una historia de amor y de magia que lo transportará a un universo de origen celta, poblado de elfos, hadas, duendes, hierbas con poderes mágicos para combatir la brujería y otras fantasías por el estilo. Todo ello en el romántico marco de una tibia noche de verano entre las ruinas de Stonehenge, en el sudoeste de Inglaterra, famosa sede de un conjunto de monolitos destinados probablemente al culto solar. Pero también hablaremos de herraduras, tréboles de cuatro hojas, gatos negros y espejos rotos, objetos de superstición tanto en la cultura anglosajona como en la mediterránea. En esta Unidad fascinante, bajo el signo de lo irracional, aprenderá algunos trucos para unir dos infinitivos con una conjunción y para usar los auxiliares con fines enfáticos. Por último, en la lectura será invitado a tomar el té junto a Alicia, directamente en el país de las maravillas, descrito magistralmente por Lewis Carroll.



UNIT 81

THIRD LEVEL

A story of love and magic

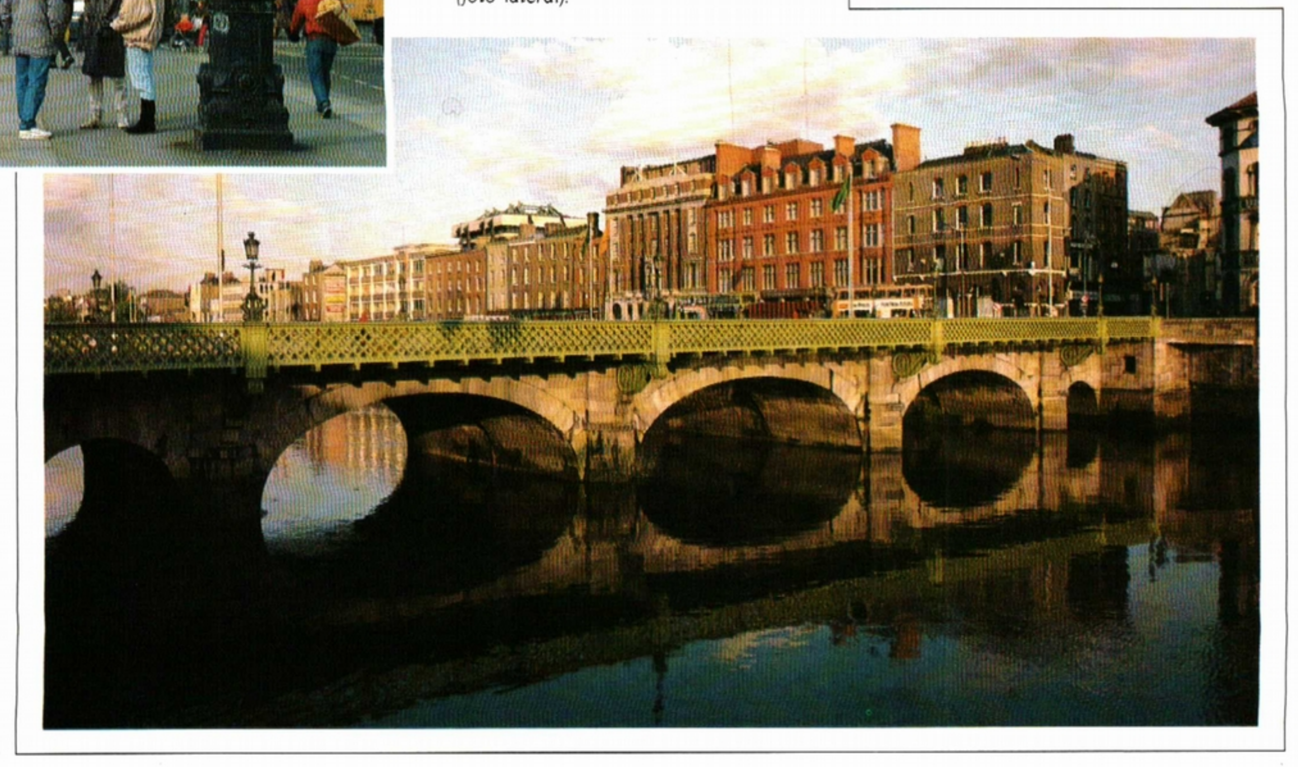
The story you're about to follow is a story of romance. A man and a woman, called Oby and Zenda, meet one evening at a party and fall in love. But as you shall see, it is not the usual kind of love story: from the very first, there is an aura of magic that surrounds them both. We see them for the first time a few days after they have met, walking through a country meadow together on a beautiful spring day. Much of their conversation is about Irish and English folklore, ans as a result you'll come across a number of terms which are quite new to you: **fairy, elf, clover, foundling**, and so on. You might like to read through the dialogue and check these new words in the VOCABULARY section or your dictionaries before you start listening.

Apart from the vocabulary, there are a couple of interesting grammar points which crop up in the course of the dialogue as well. The first is a rather special use of **some**, and the second is the way in which, on occasion, they stress auxiliary verbs.



La antigua Dublín a orillas del Liffey

El río Liffey atraviesa el centro de Dublín, de oeste a este, antes de desembocar en el mar de Irlanda. De los once puentes que lo atraviesan, el O'Connell Bridge (foto inferior), situado en pleno centro de la ciudad, une la calle homónima (foto superior) con los barrios comerciales. En la época de su construcción, en 1794, se llamaba Carlisle Bridge, pero con la independencia irlandesa fue rebautizado con el nombre del primer héroe nacional, Daniel O'Connell, a quien los dublineses dedicaron también un monumento (foto lateral).



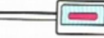


Some, as you know, is usually used as an adjetive or a pronoun, but here both of the speakers use in a rather special way. Look at these two sentences: **It's money placed on the ground by a fairy for some lucky person to find; Perhaps it fell out of her pocket while she was doing the polka with some elf**. Here **some** is used in front of a singular countable noun, and this is something which, as you know, doesn't usually happen. This use of the word tells us that the speaker is talking about something he or she doesn't know anything about, or doesn't care much about, or perhaps even both.

At the same point in the dialogue you'll find that something else rather odd happens; the two speakers sometimes stress the auxiliary verbs in a sentence (something that is never normally done) and Zenda even inserts a **do** into an affirmative sentence: **You are lucky; You do sound a bit like my grandmother!** The reason for this is quite simple. It is possible to stress auxiliary verbs like this when the person who is talking wants to put a lot of emphasis on the main verb of the sentence. So when Oby says **You are lucky**, he wants to emphasise just how lucky Zenda is in finding some fairy money in a fairy ring, a circle of dark grass caused by a fungus. If there isn't an auxiliary verb in the sentence, however, the speaker can do the same thing by inserting the auxiliary **do** and stressing it, just as Zenda does when she compares Oby to her grandmother. As always, you'll find both of these points dealt with exhaustively in the GRAMMAR section.







Down where the fairies dance

Oby and Zenda, who met recently at a party, are walking together through a country meadow. Listen to the conversation, paying attention to the way they stress auxiliary verbs:

What made you start talking to me at the party? ___
I found your name interesting. ___
My name? Is that all? What's so interesting about my name? it just sounds a bit old-fashioned to me. ___
Oh, it is. But do you know what it means? ___
Zenda? Isn't it an Old English name or something? ___
Yes, It means 'queen'. ___
Queen? I didn't know that. Mind you, you've got a rather strange name yourself, haven't you? Oby. You sound like the man from 'Star Wars'. ___
Oh, I'm much more than that. Look! ___
What is it? ___
There are some fairy rings over there. ___
Oh, yes. Aren't they caused by some kind of fungus or something? ___
Well, that's what the scientists say, but I prefer the old explanation myself. ___
Which is? ___
They say that the rings are caused by fairies who come and dance here. ___
Oh, look! Someone's lost some money here. ___
Fairy money! ___
Pardon? ___
Fairy money. It's money placed on the ground by a fairy for some lucky person to find. You are lucky. Finding some fairy money in a fairy ring. ___
Perhaps it fell out of her pocket while she was doing the polka with some elf. And look here... a four-leaved clover. My goodness! You are bringing me luck, Oby. But I must say, you do sound a bit like my grandmother when you start talking about fairies and things. ___
Was she superstitious? ___
Oh, very. When I used to go to Ireland for my holydays... ___
You're irish? ___
Yes. ___
Where are you from? ___
Oh, a little place near Tipperary. ___
Ah, the Golden Vale. ___
Yes, that's right. Anyway, when I used to go to Ireland for my holidays I used to stay with my grandmother. She wasn't my real grandmother, actually — I'm a foundling, you see. Anyway, everything was magical as far as she was concerned. She was incredibly superstitious. I remember one summer, when we were eating, I dropped some salt on the floor and I forgot to throw some over my shoulder — she said it was to keep the devil away. Anyway, a few days later I was in bed with a horrible cold — you know, one of those you get in the summer sometimes — and the first thing she said to me was that if I'd thrown some salt over my shoulder when I'd dropped it a few days before, I wouldn't have caught that cold. ___

UNIT 81

Tales from the Celtic Fringe



If you follow Oby and Zenda's conversation a little longer, you'll discover that they refer to a number of different supernatural beings: **leprechauns** are the 'little people' of Irish folklore, quite similar to the **elves** of England. **Pixies**, on the other hand, are more mischievous than both **fairies** and **elves**, and figure largely in the myths and folklore of Devon and Cornwall, in southwest England.

You'll also come across a rather strange term: **the Celtic Fringe**. This actually refers to a number of fairly well-defined areas in the British Isles (Wales, Cornwall, Scotland and Ireland) whose populations were originally Celtic. The Celts were a people who inhabited the British Isles before the invasions by tribes from Belgium and Germany and, later, the Romans. These new peoples pushed the Celts to the very edge or **fringe** of the British Isles.

Druids, on the other hand, are an ancient order of priests who were common in Britain befores the Romans arrived. Many people think it was this sect which constructed the stone circles that can be found in Britain, like Stonehenge and Avebury.

Finally, take a look at Oby's sentence: **Would you like to come and have supper at my place?** You may have noticed that he uses two infinitives which are linked by **and**. This kind of sentence is very common in English. The subject of the second infinitive is almost always left out, because it's the same as for the first infinitive. And when the two infinitives are very close together, as in this case, the **to** of the second infinitive is omitted as well. You'll be able to find out more about this in the GRAMMAR section, of course.



The little people

Oby and Zenda continue their conversation about the superstitions and folklore of the places they come from. Listen and repeat:

And I suppose she believed in leprechauns, as well? ___

Yes, that's right. She used to call them 'the little people'. She said that she could see their little lights every night in the forest as they worked at repairing their shoes. But apparently they only ever repair one shoe at a time, never a pair. ___

And they have a little purse which only ever contains one shilling. ___

Yes, that's right. You do know a lot about folklore, don't you, Oby? ___

Yes, I do, I suppose. People were quite superstitious where I come from, too. ___

Where do you come from? You've never told me. ___

Cornwall. ___

Ah, so we're both from the Celtic Fringe! ___

Yes. ___

But you don't have leprechauns like us Irish, do you? ___

No, we don't. But we do have a lot of pixies. Do you know, some people believe pixies are the spirits of children who died before they were baptised? ___

Really? You don't believe that, do you? ___

Oh, no. That's not where they come from at all. But they're certainly as playful as children. Tell me, Zenda, are you working tomorrow evening? ___

No. At least I don't think so. ___

Would you like to come and have supper at my place? ___

Oby, that would be lovely. ___

The next evening, Oby and Zenda meet at Oby's house for supper. Pay attention to the intonation of the sentences:

Oby! This is some meal! ___

I'm glad you like it — but it's just traditional English food — steak and kidney pie, potatoes... ___

Yes, but you've put something in it, haven't you? Some herb or other? ___

It's just a little vervain. ___

Vervain? What's that? ___

Wild Verbena. Some people call it Juno's Tears. It has great magical powers. ___

Really? ___

Oh, yes. It cures animal bites, the plague, it guards you against sorcery and witchcraft, and it reconciles enemies. The Druids used to hold it in great esteem. ___

It is powerful! So I've got no need to worry if I get attacked by a dog or something. ___

Don't joke about it, Zenda. You never know. ___

And what about this? It isn't cider, that's for sure. ___

Oh, no. It's mead. My favourite drink. I make it myself. ___

Don't you have to use steaks to make it or something? ___

That's right. You have to ferment it over raw steaks and honey. The steaks give it strength, and the honey gives it sweetness. ___

Midsummer Night at Stonehenge

The summer solstice, when the sun is at its highest point in the heavens, has always been of great importance in the myths and folklore of Britain. And the night that follows, Midsummer Night, was traditionally seen as the night when the elves and the fairies became most active, playing tricks on mankind. Oby and Zenda, too, are surrounded by a magical atmosphere as they visit Stonehenge on the night of June 21st.

In the course of their conversation, you'll come across a ery common suffix: *-less*. In this case, it appears in the word **faithless**. Like many suffixes and prefixes, it has more than one meaning, but here it is obviously synonymous with **without**. So **faithless** can be paraphrases as **without faith.**

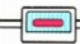
This brings us, however, to a rather interesting point about affixes: sometimes, a word which has an affix attached to it takes on a different meaning from the word used on its own. If you look up **faith** in a dictionary, for example, you'll find that it has four principal meanings: trust or complete confidence, promise, the belief in God, and a system of religious belief. **Faithless**, however, means **disloyal**. As you can see, there is a slight difference in meaning of the word **faith** as it appears in **faithless** and as it appears on its own. There are a number of reasons why this may happen. One of them, as in this case, is that the word has an archaic meaning which is preserved in other words which derive from it. **Faith**, in fact, once meant **loyalty**, but now it is hardly ever used in this way. In **faithless**, however, it still does mean **loyalty**, so **faithless** actually is closer to **without loyalty** rather than **without faith**.

Later in the year (the second Tuesday of September, to be exact), our two lovers take a trip to Widecombe-in-the-Moor, where a famous fair is held every year. In the course of the dialogue that takes place here, you'll find some rather interesting vocabulary.

You have already met **once** in the sense of 'one time'. However, as you can see from Oby's sentence **Once it was just a place where they sold sheep and ponies**, it also means **at some point in the past.**

Mostly, which is obviously the adverb that comes from **most**, means either **in most cases** or **most of the time.**

Finally, notice the rather colloquial use of **more of** in Oby's sentence: **It's become more of a market for arts and crafts.** Don't be misled by this. It doesn't mean that once it was a market for arts and crafts, and now it's become something more. It means that is more a market for arts and crafts now than a market for sheep and ponies. **More of** is used here in exactly the same way as **more**, except that it is a little more informal.



Old Uncle Tom Cobleigh and all

It is Midsummer Night, and our hero and heroine have decided to visit Stonehenge. Listen and repeat:

What a beautiful night. ___

Midsummer Night is always the best night of the year. You're not frightened, are you? ___

No. It's strange, but I never feel frightened when I'm with you. Why? ___

Well, there are lot of stories about the things that go on at Stonehenge on the night of the summer solstice. Wrong, most of them. ___

What's that stone standing all alone over there? ___

That's the Hele Stone. The sun rises over it on Midsummer Day. Stonehenge was used as a temple for Sun worship, you see. ___

Mmm. I know. I love this part of the country. There's something magical about it. ___

We can come down more often, if you like. There's plenty to see. ___

Yes. I'd like that. ___

Now, then. Take a close look at this. ___

What is it? ___

It's a plant, of course. ___

I can see that, silly. What kind of plant? ___

It's called Midsummer Men. ___

Oh. What a strange name. And why do I have to look at it? ___

Well, they say that if the leaves bend to the right, it means that your sweetheart is true to you. But if they bend to the left, it means his heart is cold and faithless. ___

Ah, I see. Mmm. No, it's alright. I trust you. ___

Later in the year, the couple pay a visit to Widecombe-in-the-Moor on the day of the Fair, one of England's most famous:

Look at these. Aren't they lovely? I must buy some. Excuse me, how much do these cost? ___

Three pound each, ma'am, and cheap at the price. That's best Devon pottery, that is. ___

What do you think, Oby? ___

They're nice, but before you buy them, let's go round the other stalls. You might find something you like more. ___

Was Widecombe Fair always like this? ___

Oh no. Once it was just a place where they sold sheep and ponies. But with the growth of the tourist industry in the area, it's become more of a market for arts and crafts. Mostly pottery, of course. ___

I'm getting hungry. Shall we look for a restaurant or something? ___

Yes, that's a good idea. ___

Only fools fall in love



Back is without doubt one of the commonest of English adverbs, and like so many common words it has a variety of meanings, as you'll be able to see if you look at the dialoque that takes place between Oby and Zenda in the restaurant at Widecombe.

Its principal meaning is to be found in Oby's sentence **I have to go back tomorrow...** Here, of course, he means that he has to return to the place where he was before. You'll find **back** used a lot with werbs when it has this meaning, and especially with verbs of movement like **to come, to go** and **to get.**

It's also an adverb of position, though. For example, look at the phrase **The one at the back of the room**. In this case, of course, it is virtually the opposite of **front**.

As well as referring to position, **back** can refer to time. This is the way Oby uses it in his sentence **You remember when we first met six months back?** It has two meanings when it refers to time: it can mean **at a certain point in the past** (as it does here), or else **towards the past** (as in the expression **to turn the clock back**).

It is also used a lot with verbs to give the idea of delay or slowing down, or even stopping. When Zenda says **I don't want to hold you back from doing what you have to do,** for example, **back** added to the verb **to hold** has just this function. Her sentence here could be paraphrases **I don't want to stop you from doing what you have to do.**

There's one other meaning of the adverb **back** that you'll find in the conversation. This time it appears towards the end of the dialogue, in Oby's phrase **a few pages further back I've marked a page**. This is a rather specialized meaning; Oby wants to say that when Zenda finds the page with his photograph, she has to go towards the beginning of the book, not towards the back of it, as you might think.

There is, of course, one other meaning of **back** which doesn't appear in this dialogue, but which you've met on a number of occasions in the past, in connection with verbs like **to call back**. Here, of course, it has the sense of **in reply, in return.**

Parting is such sweet sorrow

While you listen to this dialogue, pay particular attention to the different ways in which the speakers use the adverb **back**:

Would you like to order? ___
Yes, I'll have the Dover sole, please. With a few potatoes and some runner beans. ___
And you, sir? ___
Oh, I'll have the chicken, please. With French fries and peas. ___
Would you like anything to drink? ___
Mmm... how abcout some rosé? ___
Yes, yes. That sounds fine. ___
One bottle of rosé. Thank you very much. ___
Thank you. ___
Oby? ___
Mmm? ___
Is something wrong? You don't seem very happy at all today. ___
No, I'm afraid not. Zenda, I'm afraid I have some bad news for you. I have to go back tomorrow... ___
To London? ___
No, no, not London. ___
Where? ___
I can't tell you. But I can't stay here any longer. It's just... you remember when we first met six months back? ___
Yes... ___
I told you that I didn't know how long I would be in England. Well, I'm afraid I have to leave... tonight. ___
But where are you going? ___
I can't tell you. It's... secret. ___
Oh. I see. Will you be coming back? ___
I don't know. Perhaps it would be better if you just forgot about me. ___
But Oby, how can I do that? And why tonight? Can't you leave tomorrow? ___
No, I can't. You see that man with a beard sitting behind me? The one at the back of the room. ___
Yes? ___
He's come to take me back. And I'm afraid I have to go. I'm sorry. ___
Well. I don't want to hold you back from doing what you have to do, but... it's just that I wasn't expecting it. ___
I know. Neither was I, even though i knew it had to happen sometime. Believe me, Zenda, if I could stay I would. ___
It's okay. ___
Look. I want you to take this ring. ___
Oh, Oby. It's beautiful. ___
Will you promise you'll wear it always? It will protect you. ___
Just like your vervain? Sorry, Oby. Yes, I'll wear it. I promise. ___
And there's something else. I want you to go to my house. Here are the keys. On the desk in the study you'll find an old book. In the middle of the book is my photograph, and a few pages further back I've marked a page. You'll find everything you want to know there. Will you promise me you'll do this for me? ___
Yes. Yes, I will. ___



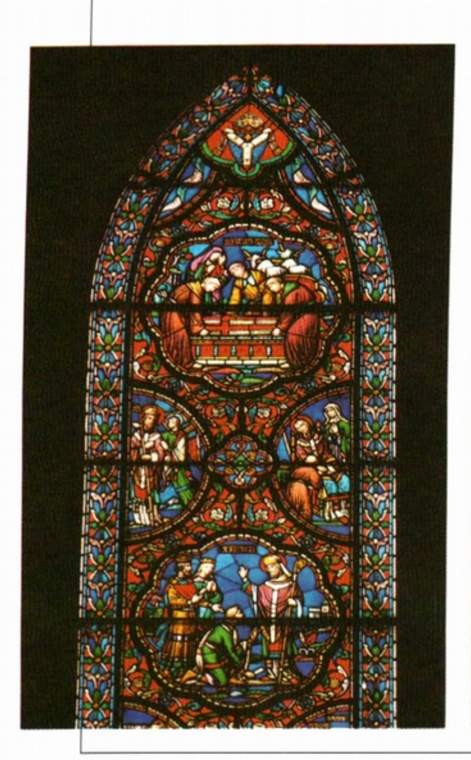
Estanques negros y estanques verdes

El origen de la ciudad de Dublín se remonta a un asentamiento de los daneses, los cuales en el siglo IX fortificaron el poblado preexistente poniéndole por nombre Dubhlimi, es decir, «estanque negro». Con la llegada de los ingleses en el siglo XII, la ciudad pasó a ser la base para el sometimiento de toda la isla; esta circunstancia determinó enseguida el insuperable conflicto entre los fieles a la corona y los independentistas. No obstante, hacia finales del siglo XVII, Dublín experimentó una impresionante expansión, y fue en esta época cuando adquirió su característica estructura urbanística en círculos concéntricos. Además, desde 1757 una comisión se ocupa del ordenamiento racional de calles, plazas y parques, que se cuentan aún hoy entre los más refinados de Europa. En las imágenes, St. Patrick Park (foto superior) y St. Stephen's Green (foto inferior).



En San Patricio reposa Jonathan Swift

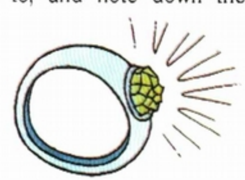
Aunque la capital religiosa de la isla es Armagh, en Irlanda del Norte, Dublín posee algunos de los principales monumentos cristianos. Christ Church (1038) es la única iglesia que queda en todo el archipiélago de las fundadas por los daneses, aunque su estructura actual data del siglo siguiente.
La catedral gemela, St. Patrick (en las fotos), se erigió por el deseo del patrón de Irlanda, que comenzó desde aquí su misión en el territorio celta. Reconstruida a partir de 1190, St. Patrick ha experimentado una restauración radical en los dos últimos siglos. En esta catedral se respira una atmósfera cargada de recuerdos: cerca de cada pilastra, detrás de cada lápida, se encuentra el sepulcro de algún personaje notable. Aquí reposa también el escritor Jonathan Swift, autor de «Los viajes de Gulliver», que fue deán de la catedral.



The Gipsy and the Ring

The day after her last evening with Oby, Zenda is walking through a small town on the south coast of Cornwall. Coming across a fairground, she decides to enter the small tent of a gipsy fortune-teller. But she gets a surprise!

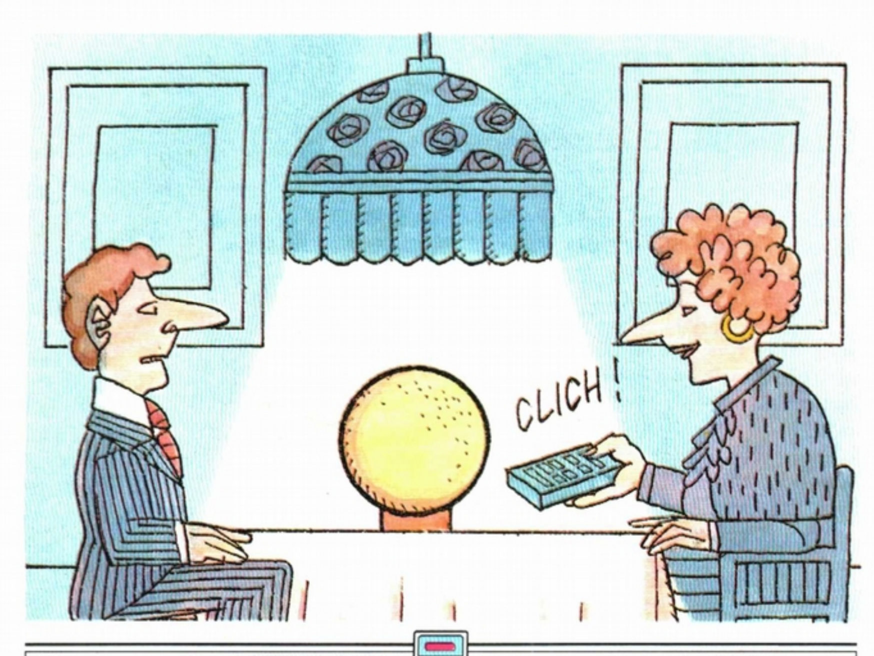
Your task here is simply to try to understand the dialogue that takes place between Zenda and the fortune-teller without reading through it first. So, after you've read this introduction, close the Unit, listen carefully to the cassette and try to understand the general sense of the dialogue. Then listen a second time, stopping the tape when you want to, and note down the main



points of what they say to each other. Finally, run through it a third time to check that you haven't missed out anything important. Only then can you read the dialogue.

There are a few names which you ought to know about beforehand, however. Here they are: Oberon Witan, Zenda Lafay, Cambel and Cambuscan.





The magic ring of Cambel

Before you read this dialogue, listen carefully to it three times. How much can you understand?

Come in, my dear. Would you like your fortune told?
Yes, please.
Give me your hand, my dear. No, not that hand. The other one. Eh...? This ring! Where did you get this ring?
It was given to me.
Who gave it to you? What was his name?
Oby.
But what was his full name?
Oberon. Oberon Witan. Why? What's the problem?
Oberon! The King of the Fairies! And you... what's your name?
Zenda. Zenda Lafay.
Zenda Lafay! The Queen of the Fairies!
What do you mean? And what's so special about this ring?
This is Cambel's ring.
Cambel? Who was Cambel?
Cambel was the second son of Cambuscan.
Cambuscan? Who was he? What are you talking about?
Cambuscan was the King of the Tartars, my dear. The great, good King of the Tartars. He was the model of all the royal virtues. His son, Cambel, was given a ring by his sister before he left to go into battle — a magical ring. This ring!
What's so magical about it?
It heals all wounds, my dear. We thought it had been lost forever. But it was in the possession of Oberon.
But this is ridiculous! Oby wasn't the King of the Fairies! He was just a man like any other.
Are you sure?

Hadas, gatos negros y tréboles de cuatro hojas

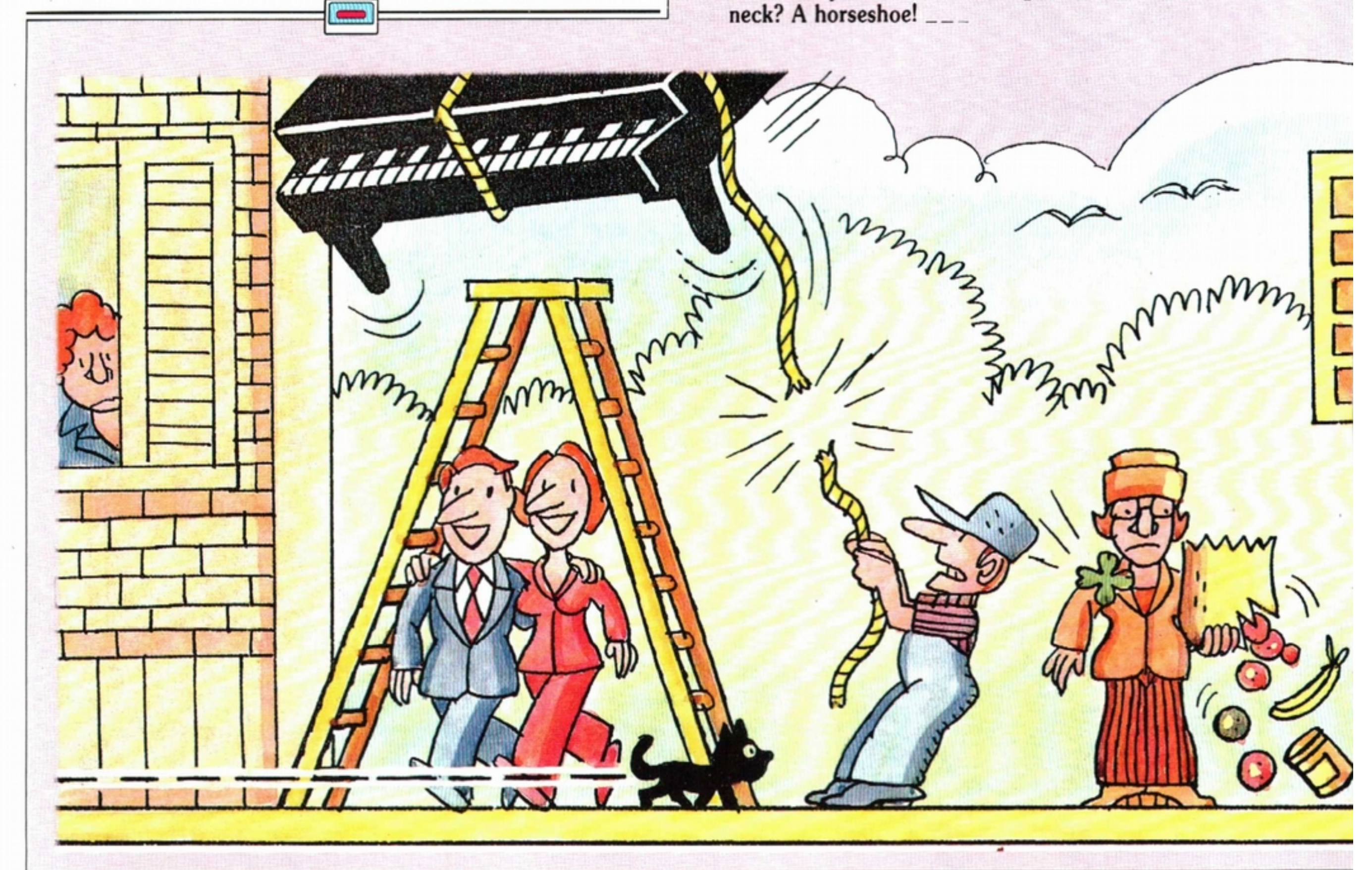
Aunque no se encuentra tan arraigada como en la cultura mediterránea, la superstición también está muy difundida en el mundo anglosajón, donde objetos tales como la herradura, el trébol de cuatro hojas y la pata de conejo son considerados amuletos, al igual que en nuestra cultura. Pero, por desgracia, su poder no resulta, al parecer, tan infalible como sostienen algunos. Lo podrá constatar escuchando la conversación, que incluye también un irónico epílogo de la historia de amor y de magia que lo ha entretenido a lo largo de esta Unidad. En efecto, verá como las tres persona que tienen un amuleto **(lucky charms)** se hallan en apuros, mientras que los dos espectadores, que no son supersticiosos, les toman el pelo alegremente. Si presta atención a los efectos sonoros, descubrirá que ni siquiera los escépticos se salvan.

Entre los términos que podrían resultar difíciles de comprender hay que mencionar el sustantivo **manhole** (alcantarilla), el adjetivo **gullible** (crédulo), la expresión **to go berserk** (enloquecer de ira) y el verbo **to rant** (desgañitarse). Además, oirá una frase muy coloquial: **So much for lucky charms!** No tiene traducción literal, pero corresponde más o menos al español '¡Sus amuletos no le han servido de mucho!'.

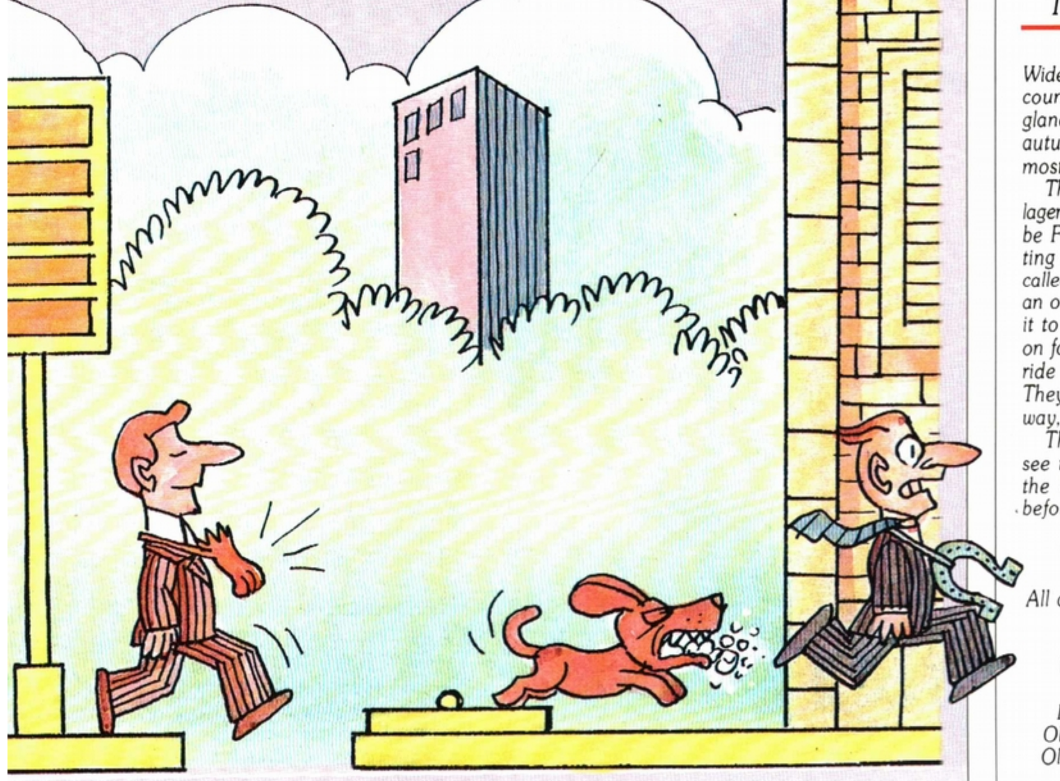


IT'S ONLY SUPERSTITION

~ It's just incredible! How can people believe in things like that in this day and age? ___
~ I know what you mean. But unfortunately there are lot of people about who are very, very gullible. Take my father, for instance. The other day he was fixing a mirror to the wall when it slipped and broke on the floor. My mother went berserk! She kept ranting about how he'd brought us seven years' bad luck. I mean, this is the twentieth century, for God's sake! ___
~ And just look at that man over there. What on earth makes someone walk around with a rabbit's foot around his neck? ___
~ Look! He's falling down a manhole! ___
~ So much for lucky charms! ___
~ What's that? ___
~ Sounds like a dog to me. ___
~ It is. Look! Someone's being chased! ___
~ And have you seen what he's got around his neck? A horseshoe! ___



~ That's ridiculous. ___
~ But have you noticed how people do these things almost automatically? I mean, have you seen that woman across the road? ___
~ Yes. ___
~ Look at what she's got in her buttonhole. ___
~ It's a flower, isn't it? ___
~ No, it's not. It's a four-leaved clover. Now I bet she happened to see that this morning or something, picked it and put it in her buttonhole without even thinking about why she was doing it. ___
~ Yes, you're probably right. ___
~ And that's the result! ___
~ Well, that proves what we've been saying all along, doesn't it? There's just no place for these absurd superstitions in the twentieth century. ___
~ Talking of superstitions, did I ever tell you what happened to Zenda? ___
~ Zenda? You mean the girl that was going out with that strange guy — what was his name — Oby? ___
~ Yes, that's the one. You know that they split up? ___
~ No, I didn't. ___
~ Well, it happened in September. And ever since then she's been really strange. ___
~ What do you mean, strange? ___
~ You might not believe this, but she's convinced that he was the king of the fairies. ___
~ You can't be serious. ___
~ I am. But the amazing thing is, she's perfectly sure of it. ___
~ So what does that make her? The queen of the fairies? ___
~ That's right. ___
~ Oh, I don't believe it. ___
~ No, I'm serious. She says that there's another wordl which ordinary people like us don't know anything about. And before he left her, he gave her some weird ring. She says it's magic. ___
~ That's just amazing. She seemed such a sensible person. ___
~ I know she did. Some of us are seriously thinking about getting her to see a psychiatrist or something. ___
~ Hey! Look out! There's a black cat walking across our path! And there's a ladder! Don't walk under it! The queen of the fairies might get you! ___
~ Ha, ha! ___



Tom Pearce's old mare

Widecombe Fair is just one of the many country fairs that take place in England during the summer and early autumn. But it has become one of the most famous thanks to a song.

This ballad tells the story of seven villagers who want to go to the Widecombe Fair. But they have no way of getting there. So they go along to a man called Tom Pearce, who is the owner of an old horse, and persuade him to lend it to them. None of them wants to go on foot, however, so all seven decide to ride on the back of the poor animal. They meet with an accident along the way, and all seven of them die.

The final verse tells of how you can see their ghosts riding on the back of the dilapidated animal on the night before the fair is due to take place:

'When the wind whistles cold
on the moor of a night,
All along, down along, out along lee,
Tom Pearce's olod mare
does appear ghostly white,
With Bill Brewer, Jan Stewer,
Peter Gurney, Peter Davy,
Daniel Whidden, Harry Hawk,
Old Uncle Tom Cobleigh and all,
Old Uncle Tom Cobleigh and all'.





Un tesoro de biblioteca, una joya de libro

Isabel I de Inglaterra, nada tierna con sus opositores irlandeses, sin dejar de lado las acciones represivas, crueles en ocasiones, llevó a cabo una magnánima iniciativa cultural. En 1591 fundó el Trinity College, la primera Universidad de Dublín, obviamente protestante, que custodia inestimables tesoros: la Old Library alberga aproximadamente dos millones de libros impresos y 5.000 manuscritos; sobre los estantes de la Long Room se alinean 200.000 volúmenes antiguos, de ediciones raras, mientras que sus vitrinas protegen preciosísimos códices medievales copiados por los pacientes amanuenses benedictinos. Entre ellos hay una perla inestimable, el «Book of Kells» (siglos IX-XI), Biblia en miniatura considerada en la actualidad el libro más bello del mundo. En las ilustraciones, la fachada del Trinity College (foto superior) y la escultura en bronce de Henry Moore situada en uno de sus patios (foto lateral).

Para darle más fuerza use el auxiliar



El énfasis en el auxiliar en la lengua hablada

En la comunicación oral se recurre a menudo a recursos especiales para llamar la atención de quien escucha sobre un elemento de la frase considerado de especial importancia. En inglés, los recursos que se utilizan para enfatizar una parte de la frase son varios. Algunos de ellos se han expuesto con anterioridad, pero el más corriente es, sin duda, el de poner el acento, llamado **stress**, sobre el elemento que se desea enfatizar (a este respecto, consulte la sección Listening de la Unidad 40). Además, cuando se quiere resaltar el verbo, también se puede acentuar la pronunciación de su auxiliar, que normalmente es débil: **You are Lucky! You are bringing me luck, Oby! The fairies have been busy!**



El uso de to do para enfatizar

En las frases afirmativas, en las que no siempre aparece un auxiliar, se puede recurrir al auxiliar **to do**. En efecto, **do, does** y **did** se usan como elementos enfatizantes que cumplen principalmente dos funciones: resaltar el verbo que expresa el propio convencimiento respecto a alguna cosa o bien confirmar el éxito esperado de una acción o de un evento:

You do sound a bit like my grandmother!
She does believe in fairies.
You do know a lot about floklore, don't you, Oby?
It took me hours to convince her to come to Stonehenge, but eventually she did come with us.

El auxiliar **to do** puede utilizarse asimismo para acentuar una oposición a lo que se ha dicho anteriormente o para contradecir una afirmación:

I'm not superstitious but I do wear a lucky charm.
You don't believe in fairies, do you? I do believe in fairies. I am one!

Algunos usos especiales de some

La norma general indica que **some**, como adjetivo, debe ir seguido por un sustantivo no contable o por un sustantivo contable plural. No obstante, a veces aparece también delante de un sustantivo contable singular. Se trata de un uso en cierto sentido idiomático, que no modifica el significado. En este caso, **some** expresa una información de por sí vaga o que no queda demasiado precisada por parte de quien habla:

It's money placed on the ground for some lucky person to find.
Perhaps the money fell out of her pocket while she was doing the polka with some elf.

Cuando va seguido de un sustantivo, **some** tiene otra función, que es la enfática. Al tratarse de un uso característico sobre todo del inglés oral, la entonación y el contexto aclaran el matiz de significado que se quiere expresar, tal como ocurre en las exclamaciones españolas del tipo '¡Eso sí que es...!', '¡Vaya!'; pueden tener un significado positivo o negativo según la entonación y la situación en que se utilizan:

Oby! This is some meal!
Some lucky charm! The first day I wore it I fell down a manhole.

Some puede tener también función adverbial, con el significado de 'aproximadamente', cuando se usa delante de cifras. En este caso es sinónimo de **about: Zenda met Oby some three years ago at a party.**

Dos infinitivos coordinados

Cuando dos oraciones están coordinadas por una conjunción, y ambas contienen un infinitivo regido por el mismo sujeto, se puede omitir el **to** del segundo infinitivo. Esto sucede normalmente en presencia de conjunciones como **had, but, or, than, except,** y sobre todo cuando en la oración los dos infinitivos no están demasiados alejados el uno del otro:

Why don't you come and have supper at my place?
Would you like to have lunch at my place or leave straight away for Stonehenge?



En esta sección ha aprendido:

- el efecto enfático del auxiliar en la lengua hablada;
- el uso enfático de **to do**;
- algunos usos especiales de **some**;
- la omisión de **to** cuando dos infinitivos están coordinados.

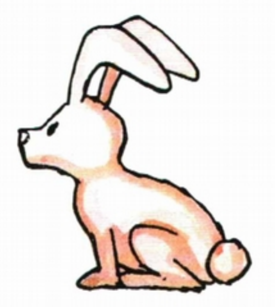
UNIT 81

El té de Alicia es una maravilla

En una Unidad que tiene como tema no sólo las supersticiones y el folclore, sino también los usos y costumbres de los países anglosajones, no podía faltar una referencia al hábito que más fácilmente se asocia con Gran Bretaña: el rito del té. Resulta lógico suponer que esta ceremonia se desarrolla en algún bonito salón, en una atmósfera tranquila y relajante. No obstante, la literatura inglesa nos muestra un **tea party** que no sigue en absoluto las reglas habituales. Se trata del té ofrecido por el Sombrerero Loco en «Alicia en el país de las maravillas», el famosísimo libro del escritor y matemático inglés Lewis Carroll (1832-1898), publicado en 1865.

En el fragmento que leerá, Alicia, el Sombrerero Loco, la Liebre de Marzo y el Lirón hablan del tiempo, tomando como punto de partida el hecho de que el reloj del Sombrerero no funciona como es debido. Y, como verá, en este país originalísimo, el tiempo es considerado de la misma manera que lo haría un ser humano un poco extravagante.





Al lado, una caricataura de Charles Lutwidge Dodgson, el profesor de matemáticas que solía firmar con el seudónimo de Lewis Carroll. En la página siguiente, una ilustración para «Alicia en el país de las maravillas».

The Hatter[1] was the first to break the silence. 'What day of the month is it?' he said, turning to[2] Alice: he had taken his watch out of his pocket, and was looking at it uneasily[3], shaking it every now and then[4], and holding it to his ear.

Alice considered a little[5], and said 'The fourth.'

'Two days wrong!' sighed[6] the Hatter. 'I told you butter wouldn't suit the works[7]!' he added, looking angrily at the March Hare[8].

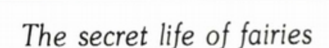
'It was the best butter,' the March Hare meekly replied[9]. 'Yes, but some crumbs[10] must have got in as well,' the Hatter grumbled[11]: 'you shouldn't have put it in with the breadknife.'

The March Hare took the watch and looked at it gloomily[12]; then he dipped it[13] into his cup of tea, and looked at it again; but he could think of nothing better to say than his first remark[14], 'It was the best butter, you know.'

Alice had been looking over[15] his shoulder with some curiousity. 'What a funny watch!' she remarked, 'It tells



The secret life of fairies



Very often, folklore and superstitions develop as a way of explaining things that occur in nature, but can't be explained in any other way, a least to the mind of poor rural folk. It's not surprising, then, that so many strange phenomena have been given supernatural names.

Take the so-called 'fairy rings', for example. These circular bands of dark grass, where fairies are supposed to dance, are caused by the spores of a kind of fungus below the surface of the ground. These radiate out from a certain point in a circle. The spores then produce chemicals which make the ground more fertile and the grass in that area becomes darker.

According to English folklore, however, traces of fairy life like these could be seen everywhere. Fossilized sea-urchins, for example, were called 'fairy loaves' or 'fairy stones', because people believed that it was the fairies who scratched the patterns onto them. And the phosphorescent light given off by decaying wood, fish, and other matter was called 'fairy sparks'. People believed that they were lights put out by the fairies before they started their nightly revels.



1. **Hatter:** Sombrerero.
2. **Turning to:** volviéndose hacia.
3. **Uneasily:** preocupado.
4. **Shaking it every now and then:** sacudiéndolo de vez en cuando.
5. **Considered a little:** reflexionó un poco.
6. **'Two days wrong!' sighed:** '¡Dos días de diferencia!', suspiró.
7. **Butter wouldn't suit the works:** la mantequilla no era adecuada para los engranajes.
8. **March Hare:** Liebre de Marzo.
9. **Meedly replied:** respondió humildemente.
10. **Crumbs:** migajas.
11. **Grumbled:** rezongó.
12. **Gloomily:** tristemente.
13. **Dipped it:** lo sumergió.
14. **His first remark:** su comen-

the day of the month, and doesn't tell what o'clock it is[16]!'

'Why should it?' muttered[17] the Hatter. 'Does your watch tell you what year it is?'

'Of course not,' Alice replied very readily; 'but that's because it stays the same for such a long time together[18].'

'Which is just the case with mine[19],' said the Hatter.

Alice felt dreadfully puzzled[20]. The Hatter's remark seemed to her to have no sort of meaning[21] in it, and yet[22] it was certainly English. 'I don't quite understand you,' she said as politely[23] as she could.



'The Dormouse is asleep[24] again,' said the Hatter, and he poured[25] a little hot tea on to its nose.

The Dormouse shook its head impatiently, and said, without opening its eyes, 'Of course, of course; just what I was going to remark myself.'

Have you guessed the riddle[26] yet?' the Hatter said, turning to Alice again.

'No, I give it up[27],' Alice replied; 'what's the answer?'

'I haven't the slightest idea[28],' said the Hatter.

'Nor I[29],' said the March Hare.

Alice sighed wearily[30]. 'I think you might do something better with the time,' she said, 'than wasting it in asking riddles that have no answers.'

'If you knew Time[31] as well as I do,' said the Hatter, 'you wouldn't talk about wasting it. It's him[32].'

'I don't know what you mean,' said Alice.

'Of course you don't!' the Hatter said, tossing his head contemptuously[33]. 'I dare say you never even spoke to Time!'

'Perhaps not,' Alice cautiously[34] replied; 'but I know I have to beat time[35] when I learn music.'

'Ah! that accounts for it[36],' said the Hatter. 'He won't stand beating[37]. Now, if you only kept on good terms with him[38], he'd do almost anything you like with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint[39] to Time, and round goes the clock in a twinkling[40]! Half-past one, time for dinner!'

('I only wish it was,' the March Hare said to himself in a whisper[41].)

'That would be grand[42], certainly,' said Alice thoughtfully[43]; 'but then[44] — I shouldn't be hungry for it, you know.'

'Not at first[45], perhaps,' said the Hatter; 'but you could keep it to half-past one as long as you like.'

tario anterior.
15. **Looking over:** mirando por encima.
16. **What o'clok it is:** '¿Qué hora es?' Aquí **o'clok** sustituye a **time**.
17. **Muttered:** refunfuñó.
18. **It stays the same for such a long time together:** permanece igual durante mucho tiempo.
19. **Just the case with mine:** ese es precisamente mi caso.
20. **Dreadfully puzzled:** terriblemente perpleja.
21. **To have no sort of meaning:** no tener ningún sentido.
22. **Yet:** sin embargo.
23. **Politely:** educadamente.
24. **The Dormouse is asleep:** el Lirón duerme.
25. **Poured:** sirvió.
26. **Riddle:** adivinanza, enigma.
27. **I give it up:** me rindo.
28. **I haven't the slightest idea:** no tengo ni la más remota idea.
29. **Nor I:** yo tampoco.
30. **Wearily:** cansadamente.
31. **Time:** habla del tiempo como si se tratase de una persona.
32. **It's him:** es él: dando a entender que no es una cosa. Aquí se inicia un sutil juego verbal sugerido por el significado literal de las palabras.
33. **Tossing his head contemptuously:** levantando la cabeza con gesto altivo.
34. **Cautiously:** cautelosamente.
35. **I have to beat time:** llevar el compás (en inglés **beat** también significa «golpear» y esta frase literalmente significa «golpear el tiempo»).
36. **That accounts for it:** esto lo explica todo.
37. **He won't stand beating:** no soporta que lo lleven/controlen. El Sombrerero se refiere al otro significado de **to beat**, «golpear».
38. **If you only kept on good terms with him:** si sólo mantuvieses buenas relaciones con él.
39. **To whisper a hint:** susurrar una palabrita.
40. **In a twinkling:** en un abrir y cerrar de ojos.
41. **In a whisper:** en un susurro.
42. **Grand:** grandioso.
43. **Thoughtfully:** pensativamente.
44. **But then:** pero por otro lado.
45. **At first:** al principio.



allalong	desde siempre
aura	atmósfera, aura
(to) baptise	bautizar
bite	mordisco
buttonhole	ojal
(to) chase	perseguir
devil	diablo
disloyal	desleal, infiel
druid	druida
elf	elfo
esteem	estima, consideración
fair	feria
fairground	parque de atracciones
fairy	hada
fairy loaf	erizo de mar fósil
fairy money	dinero embrujado
fairy ring	círculo mágico
fairy sparks	fosforescencia natural
fairy sdone	erizo de mar fósil
faithless	infiel
folklore	folclore
fortune-teller	adivino
foundling	niño abandonado
four-leaved clover	trébol de 4 hojas
gipsy, gypsy	gitano, cíngaro
(to) give off	emanar
(to) go round	dar vueltas
growth	crecimiento, desarrollo
(to) guard	proeteger
gullible	crédulo, ingenuo
(to) heal	curarse
leprechaun	gnomo, duende irlandés
luck	buena suerte, fortuna
lucky charm	amuleto
ma'am	señora
magic	magia; mágico
magical	mágico
manhole	alcantarilla
mare	yegua

Enfados, burlas y fidelidad

arts and crafts	artesanado
(to) be true to someone	ser fiel a alguien
for God's sake	por el amor de Dios
(to) go berserk	enloquecer de ira
(to) hold someone back	entretener a alguien
mind you	ten cuidado
(to) play a trick on someone	burlarse de alguien
what on earth...	¡qué diablos...!





La armonía habita en Merrion Square

El plano dibuja un rectángulo perfecto: el perímetro está punteado por una hilera de árboles; tres de los lados están cerrados por edificios de estilo georgiano construidos a lo largo de un decenio, de 1760 a 1770. Estos son algunos de los ingredientes que confieren a Merrion Square su irrepetible y armonioso aspecto. Las entradas de las casas (foto lateral), cuidadas hasta en los menores detalles, presentan puertas lacadas en colores brillantes. En el lado oeste de la plaza desemboca Leinster Lawn, donde se halla la National Gallery (foto superior). Este museo contiene una de las más importantes colecciones de obras pictóricas de Europa.

mead	hidromiel
meadow	prado, pasto
Midsummer Men	hierba sanjuanera
Midsummer Night	noche de San Juan
mischievous	travieso, malicioso
(to) mislead	engañar
(to) miss out	omitir
moor	brezal
mostly	preferentemente
myth	mito
nightly	nocturno
(to) note down	tomar nota
once	una vez, en cierta ocasión
parting	separación, separarse
pattern	diseño
pixie, pixy	duende
plague	peste
playful	jocoso, chistoso
(to) radiate	irradiar, irradiarse
(to) rant	gritar, vociferar
(to) reconcile	reconciliar
revel	francachela
(to) run-through	fluir
sea-urchin	erizo de mar
sect	secta
sensible	sensato, razonable, práctico
sometime	alguna vez
sorcery	brujería
sorrow	dolor, tristeza
spore	espora
stall	puesto callejero, tenderete
summer solstice	solsticio de verano
superstition	superstición
superstitious	supersticioso
(to) surround	circundar, rodear
task	deber
temple	templo
tent	tienda
trace	huella, indicio
verbena	verbena
vervain	verbena
virtue	virtud
witchcraft	brujería
worship	culto, adoración

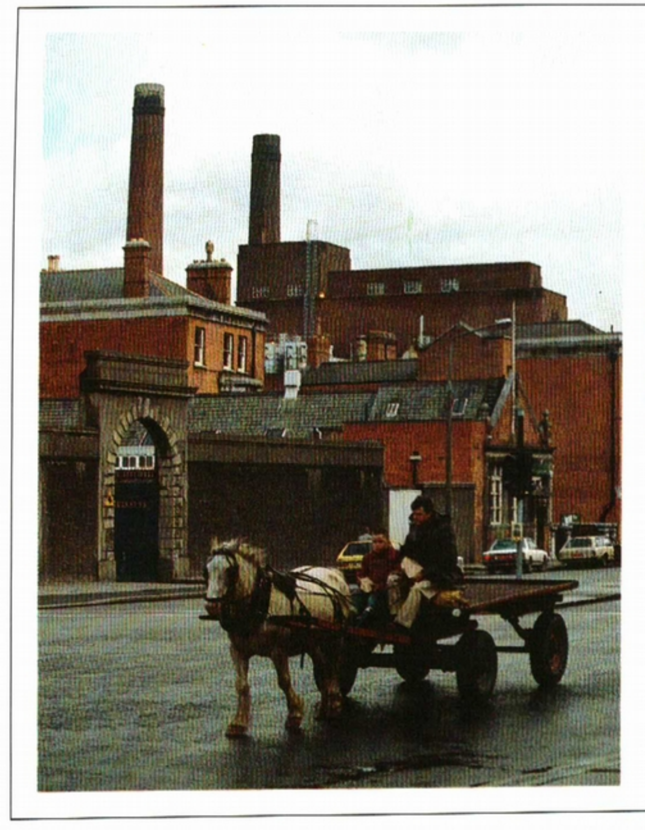


Synonyms and antonyms

*En la conversación de esta Unidad ha encontrado otro **false friend** famoso. Se trata del adjetico **sensible**, que no significa, ni mucho menos, 'sensible', como su grafía podría sugerir a primera vista. En efecto, su significado principal es 'sensato', 'razonable': **A sensible person would never believe in fairies**.*

*Secundariamente, cuando acompaña a un nombre de cosa, **sensible** también significa 'práctico': **You'd better wear sensible shoes if you want to come for a wolk in the moors, Zenda**. La relación con el primer significado resulta evidente si se entiende como práctico lo que haría, escogería o vestiría una persona sensata.*

*En cambio, la palabra española 'sensible' corresponde en inglés a **sensitive: She's so sensitive to other people: she always knows to say to cheer you up**. Este adjetivo se utiliza asimismo para referirse a una cuestión delicada, que requiere un cierto tacto: **You'd better not mention Oby in Zenda's presence: her relationship with him is a rather sensitive subject.***





Ríos de whisky y cerveza

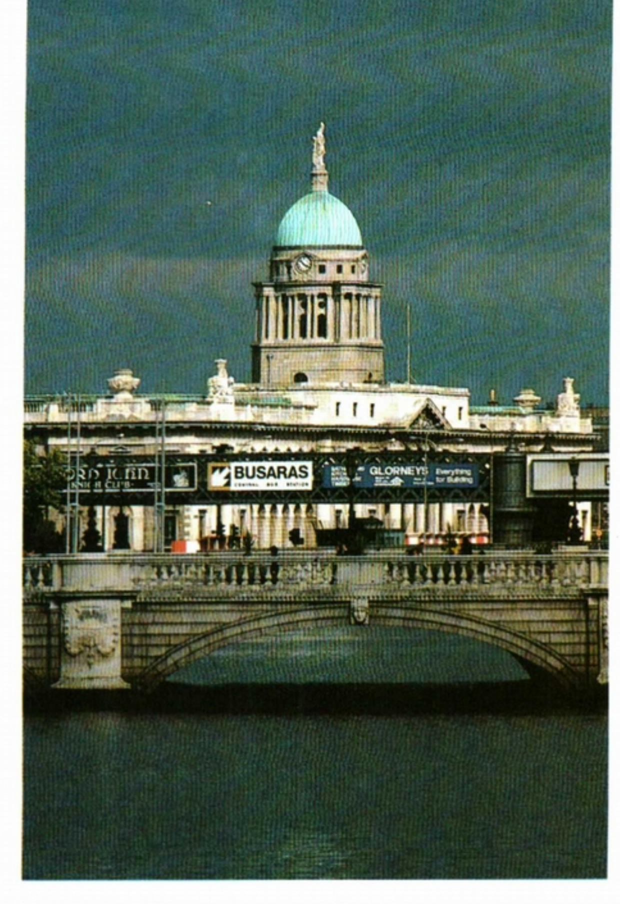
Mientras que la zona sur de Dublín alberga los barrios burgueses, el norte es decididamente obrero: aquí se hallan las viviendas de los trabajadores y los mayores establecimientos industriales. En cambio, en toda la parte oriental predominan las instalaciones portuarias. Todavía hoy, las actividades económicas están influenciadas por la existencia de la escala mercantil, que separa el tráfico fluvial y marítimo. En cuanto a las industrias, muchas pertenecen a empresas extranjeras. Pero por lo menos en lo que respecta a las bebidas alcohólicas, Dublín honra a la tradición: whisky de alta calidad y cerveza. Arriba, un pub dublinés; al lado, la fábrica de la cerveza Guinness.

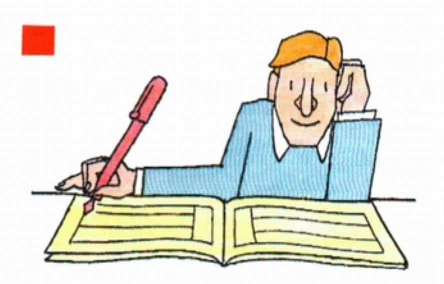


Esplendores del siglo XVIII

Pese a sus antiguos orígenes, Dublín ha adquirido su aspecto característico en el curso de los siglos XVIII y XIX. A lo largo de las calles más céntricas, como Grafton Street, Dawson Street o Kildare Street, pueden verse elegantes palacios, destinados actualmente a bibliotecas, museos, academias o entidades gubernamentales. En Mansion House (foto inferior izquierda), erigida en 1705, reside el alcalde. Frente al Trinity College se alza un edificio neoclásico que sirvió de sede al gobierno irlandés y en 1801 fue destinado al Bank of Ireland (foto lateral). Pero, a juicio de los entendidos, la verdadera obra maestra arquitectónica es el palacio de la Aduana (foto inferior derecha), en la otra orilla del río. Proyectado por James Gandon y erigido entre 1781 y 1791, fue devastado durante la insurrección de 1921 y restaurado a continuación.







Exercise 1

Este ejercicio es un dictado tomado de la sección READING. Escuche toda la grabación, luego vuelva a escucharla y transcriba el fragmento aparte. Después confronte lo que ha escrito con el texto que figura en las soluciones.

Exercise 2

Complete cada una de las frases añadiendo una de las expresiones idiomáticas que han aparecido en esta Unidad:

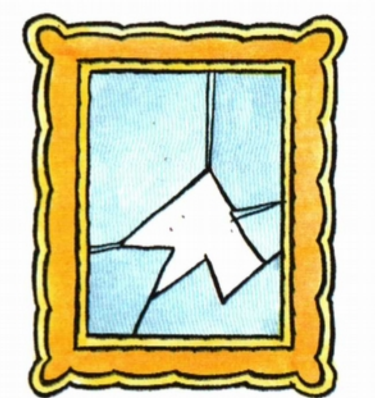
a) ___ **is this stuff on my plate? It tastes awful!**
b) **Young girls put pots of Midsummer Men near their windows to discover if their sweethearts ___ .**
c) ___ **, I don't believe in fairies at all.**
d) ___ **lucky charms!**
e) ___ **, stop ranting about the fact that I broke that mirror!**
f) **You can find stalls selling ___ at almost any country fair these days.**
g) **The tooth fairy ___ and left a spider under my pillow instead of some money.**
h) **Buy some pottery if you want. Don't let me ___ .**



Exercise 3

Transforme estas frases, cuando sea posible, uniendo los dos infinitivos por medio de la conjunción **and:**

a) **Would you like to come to my house? Why don't you have supper with me?**
b) **This is where he comes to sit. This is where the fairies dance for him.**
c) **He wouldn't give you that ring. He wouldn't ask you to look in the book if he didn't want yout to discover who he was.**
d) **He has to cook the steak and kidney pie. She has to prepare the vegetables before their guests arrive.**
e) **Oby had to say goodbye to Zenda. Oby had to leave before midnight.**
f) **The March Hare decided to put the butter in the Hatter's watch. The March Hare decided to spread it around a little with a breadknife.**



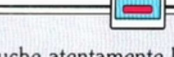
Exercise 4

Con la ayuda de un diccionario, descubra si estos términos pueden ir seguidos por el sufijo *-less* o no. Señale con una Y las palabras que aceptan el sufijo y con una N las que no lo aceptan

a) **use** ___	f) **money** ___
b) **love** ___	g) **time** ___
c) **leg** ___	h) **hate** ___
d) **calm** ___	i) **sense** ___
e) **reason** ___	j) **need** ___

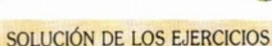


Exercise 5



Escuche atentamente las frases de la grabación y descubra si el interlocutor enfatiza los auxiliares. Si es así, escriba una Y al lado de la letra que distingue la frase. En caso contrario, escriba una N.

a) ___ b) ___ c) ___ d) ___
e) ___ f) ___ g) ___ h) ___



SOLUCIÓN DE LOS EJERCICIOS

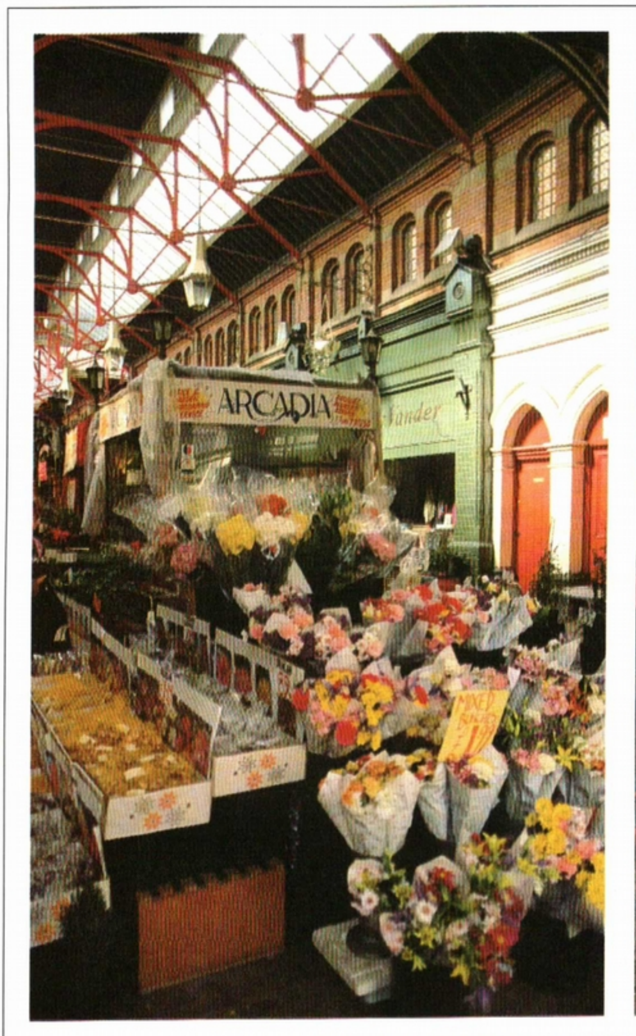
Exercise 1
Texto del dictado: **'Two days wrong!' sighed the Hatter. 'I told you butter wouldn't suit the works!' he added, looking angrily at the March Hare. 'It was the best butter,' the March Hare meekly replied. 'Yes, but some crumbs must have got in as well,' the Hatter grumbled: 'you shouldn't hav put it in with the breadknife.' The March Hare took the watch and looked at it gloomily; then he dipped it into his cup of tea, and looked at it again; but he could think of nothing better to say than his first remark, 'It was the best butter, you know.'**

Exercise 2
a) **What on earth.** b) **are true to them.** c) **Mind you.** d) **So much for.** e) **For God's sake.** f) **arts and crafts.** g) **played a trick on me.** h) **hold you back.**

Exercise 3
a) **Would you like to come to my house and have supper with me?** b) no se pueden unir los infinitivos. c) **He wouldn' give you that ring and ask you to look in the book if he didn' want you to discover who he was.** d) **He has to cook the steak and kidney pie and prepare the vegetables before their guests arrive.** e) **Oby had to say goodbye to Zenda and leave before midnight.** f) **The March Hare decided to put the butter in the Hatter's watch and spread it around a little with a breadknife.**

Exercise 4
a) **Y.** b) **Y.** c) **Y.** d) **N.** e) **N.** f) **N.** g) **Y.** h) **N.** i) **Y.** j) **Y.**

Exercise 5
a) **Y.** b) **Y.** c) **N.** d) **Y.** e) **Y.** f) **N.** g) **N.** h) **Y.** He aquí el texto grabado: a) **Your are a silly little leprechaun.** b) **You don't know how to cook haggis, do you?** c) **He doesn't get up very early.** d) **She does like playing with the pixies in the wood.** e) **You do sound like Oby when you start talking about folklore.** f) **You don't like bangers and mash, do you?** g) **Stonehenge is magical on Midsummer Night.** h) **Widecombe does have a nice fair.**









Con Joyce la ciudad se transformó en un símbolo

Dublín se cuenta entre las ciudades emblemáticas de la literatura contemporánea, gracias a un conjunto de escritores que, a fines del siglo pasado y comienzos de éste, encabezaron una corriente de renacimiento cultural céltico. Entre ellos, Yeats y el grupo de dramaturgos fundadores del Abbey Theatre. Pero el escritor que ha convertido a Dublín en una ciudad símbolo es James Joyce, que pasó gran parte de su vida lejos de su patria. En las páginas de «Dublineses» y de «Ulises», los lugares urbanos, mencionados hasta la obsesión, se transforman en emblema de una condición de aislamiento específica y al mismo tiempo universal. En las fotos, algunos rincones de la capital.